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scribers, nine of whom gave one thousand dollars each. The school will not be opened until next fall, which will give ample time for the perfecting of arrangements. It is not supposed that \$25,000 will be sufficient to carry on the school indefinitely, but merely until such time as it may become self-supporting, or nearly so, by which time, moreover, it is hoped that the new museum building will be erected and that provision will be made therein for the school. That a School of Industrial Art will meet a general demand is evidenced by the fact that immediately after the project was given publicity the members of the Society of Arts and Crafts and of the special committee were constantly in receipt of inquiries from people in all kinds of industrial employment—printers, compositors, decorators, automobile manufacturers, etc.—who desired to avail themselves of the advantages of such instruction.

H. P.

#### ART IN CINCINNATI

At the Cincinnati Art Museum several notable exhibitions have recently been held. One was an exhibition of students' work from the South Kensington Schools, London, which was sent to America as the result of the convention of Art Teachers held in London two years ago. The studies were selected to show the best accomplishment of the various schools grouped under the head of the Royal College of Art, notably the Schools of Architecture, of Ornament and Design, of Etching and Engraving, of Decorative Painting and Sculpture. Naturally it was of great interest, but had it been larger and more comprehensive it would have been more instructive. Another notable exhibition was that of paintings by Willard L. Metcalf, which, after being shown in Cincinnati, were exhibited in the John Heron Art Institute in Indianapolis in March, from whence they will go to the City Museum in St. Louis and the Art Museum of Detroit. By special arrangement with the American Academy in Rome, one of the series of preliminary competitions for the scholarships in

painting, sculpture and architecture was held in Cincinnati under the auspices of the Art Academy.

#### A REMARKABLE IRON LOCK

The Society of Arts and Crafts, of Boston, has recently held a specially notable exhibition of iron, brass, copper and pewter. Of uncommon importance were examples of iron work by Frank and Gustave Koralewsky from the shop of Frederick Krasser & Company of Boston. Examples were shown of iron door trimmings, etc., from designs by Cram, Goodhue and Ferguson, for St. Thomas's Church, New York, and the Military Academy at West Point, but in addition to these there was set forth a very remarkable wrought-iron lock, designed, as well as made, by Frank Koralewsky. It illustrated Grimm's story of "Snow-white and the Seven Dwarfs," and represented every method of working iron. Three engraved plaques, plated with molten metal in gold, silver and bronze, illustrated significant episodes in Snow-white's life, and the seven dwarfs were shown working the various mechanisms of the lock. These little figures were wrought entirely from the solid metal and exquisitely modeled. This lock was made at odd times during the past six years, and was wrought in the spirit of the old German iron workers. It has been declared by many authorities to be in all probability the most notable piece of iron work produced since the middle ages.

#### ART IN PHILADELPHIA

The Fellowship of the Pennsylvania Academy of the Fine Arts has given throughout the winter an agreeable programme of lectures and receptions. On January 30th, Miss Katherine Cohen, recently returned from many years' residence in Florence, gave a talk to members on Sculpture, illustrated with postcards of Italian sculpture and architecture thrown upon a screen by means of a reflectoscope. On February 6th a reception was given in honor of Miss Helen W. Henderson, formerly secretary of the Fellowship, who returned to Phil-